

Spring 1-15-2014

ENG 3001-004: Advanced Composition

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ADVANCED COMPOSITION
English 3001 Section 4

Spring 2014 / TuTh 2:00-3:15 pm / **Coleman 3170**

DR. SUZIE PARK

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Office Hours: Tuesdays 12-2, 4:45-6:15 and Thursdays 4:45-6:15

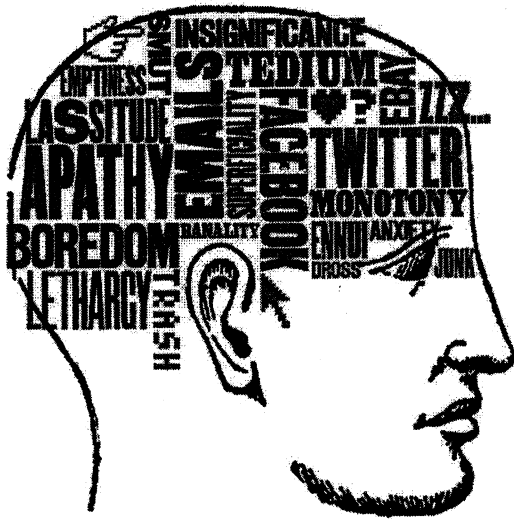


Illustration by Patrick Thomas, *New York Times*, 6 June 2010

IMPORTANT NOTE: This is a writing-centered, writing-intensive course. You will do a lot of writing and responding. If you foresee difficulty in attending class or meeting within groups regularly this semester, you should reconsider taking this course. *See the attendance policy below.*

This course investigates our relationships to technology, and especially the historical uses of writing and reading with different media. In the course, we will read a number of key arguments on media ecology—that is, the technological environment in which we are steeped, and the concomitant perils and pleasures of what Marshall McLuhan called “the media extensions of man.” We will ask why, as does Sherry Turkle in her book *Alone Together*, texting appears to offer “just the right amount of access, just the right amount of control.” Turkle describes texters as “modern Goldilocks”: “texting puts people not too close, not too far, but at just the right distance.” We will emphasize practice in two things: 1) the clear exposition of ideas through the grammatical and stylistic command of writing and 2) the thoughtful reading of challenging texts that invite serious reflection on one’s own technologically-driven habits. Readings will come from a variety of sources, ranging from Michel Foucault on panoptic societies to Nicholas Carr on the death of “deep reading,” from Aldous Huxley on the coming age of distraction to Thich Nhat Hanh on “mindfulness,” and from the epistolary novel (wildly popular in the eighteenth century) to the psychological novel from Jane Austen onward.

As in all writing classes, the written word rules here. We will examine how good writing looks (grammar), how it sounds (style), and where it goes (audience-oriented rhetoric). Over the course of the semester, you will produce essays through stages of brainstorming, drafting, and fleshing out theses. You will not do this alone, of course. This is a workshop course, which means that, much as in the world outside the university, you will be writing for an audience larger than your professor. You will receive and offer feedback on fellow students’ work. In these feedback loops, you will be encouraged to keep an eye on your own growth as a writer of clear, effective, persuasive, and citation-savvy arguments.

PRIMARY TEXTS

- Berger, John. *Ways of Seeing*. 1972. London: Penguin, 1979.
- Carr, Nicholas. *The Shallows: What the Internet Is Doing to Our Brains*. New York: W.W. Norton, 2010. (24.542)
- Colbert, Stephen. *I Am America (And So Can You!)*. New York: Grand Central Publishing, 2007.
- Collins, Suzanne. *The Hunger Games*. New York: Scholastic, 2010. (28.954)
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. 1975. Trans. Alan Sheridan. 2nd Edition. New York: Random House, 1995. (19.152)
- Hanh, Thich Nhat. *The Miracle of Mindfulness: An Introduction to the Practice of Meditation*. 1975. Trans. Mobi Ho. Boston: Beacon Press, 1999. (32.764)

HANDBOOKS

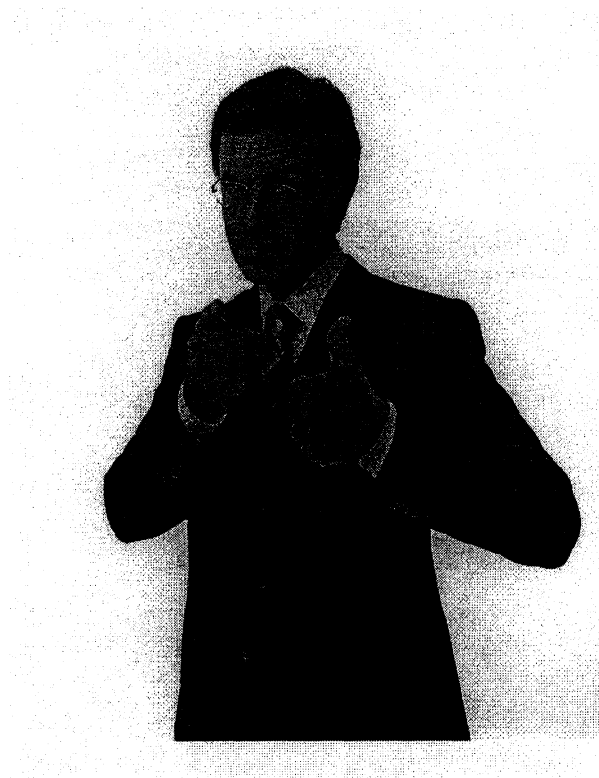
- Graff, Gerald. *"They Say/I Say": The Moves that Matter in Academic Writing*. New York: W.W. Norton, 2007. (26.094)
- Hacker, Diane. *A Pocket Style Manual*. 6th ed. New York: Thomson, 2012. (30.825)
- Lewis, Norman. *Word Power Made Easy*. 1949. New York: Simon & Schuster, 1991.
- Webster's English Language Desk Reference: *The All-in-One Dictionary, Thesaurus, Vocabulary Builder, And Grammar Guide*. New York: Random House, 2005. (31.802)

COURSE GOALS

The primary aim of this course is to help you to become a sharper, more persuasive, and more self-reflective writer. Now that you are writing at the university level, you should be able to:

- know your audience, and to write persuasively for different audiences and purposes
- reflect upon your own beliefs and consider the viewpoints and arguments of others
- communicate and collaborate effectively in both oral and written encounters
- review and understand scholarly literature
- economically incorporate and correctly document outside sources of ideas and information
- revise, revise, revise your writing so that it is grammatically sound and logical

COURSE POLICIES FOR ADVANCED COMPOSITION



Respect

Because you have chosen to be in a university classroom, act like it and show respect for your professor and fellow students. Turn off the sound on your cell phone and any other electronic device. **I will lower participation grades aggressively for those who show disrespect for others. This includes leaving cell phones on, texting in class, and snoozing.**

Emailing

I want to get to know you and your work this semester. Thus I ask that you call me or stop by my office during office hours (or other scheduled times) so that we can talk. **DO NOT EMAIL ME TO ASK FOR AN "UPDATE" ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE.** I will assign working groups so that you can contact group members for notes and missed work.

Conferences

As I get to know your writing better throughout the semester, I will require that you meet with me on an individual and a group basis. In these conferences, we will discuss where you think your writing and critical skills are improving or need more work. You should be prepared to ask questions about assignments I have returned, or assignments that you are writing for the course.

Disability

If you have a documented disability and wish to receive academic accommodation, please contact the Office of Disability Services (217-581-6583) as soon as possible.

Plagiarism

Plagiarism will not be tolerated and will result in a failing grade for the course. I will follow the departmental policy on plagiarism, and report all cases to Judicial Affairs:

"Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's own original work" (*Random House Dictionary of the English Language*)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office."

Late Policy—All Assignments Are Due at the Beginning of Class

I'll say it twice because it bears repeating: all assignments are due at the **BEGINNING OF CLASS**. I will not accept late assignments. Two exceptions:

- 1) Turning in a **LATE DRAFT** of an assignment means that
 - a) you will not receive written feedback from the professor
 - b) you will not be able to make up peer assessments (if you miss these days)
 - c) you will receive a lower grade on the final version of your assignment
- 2) For the **FINAL VERSIONS OF YOUR THREE PROJECTS**, you will lose a full grade for every day past the due date. Thus five days late means a grade of "zero."

Attendance and Participation

Participation is key. It means more than simply being present in class. It means being prepared, thoughtful, respectful of others, engaged, and fruitfully open to criticism. Because you are adults who have signed up for this course, I expect that you attend class. Do not bring excuses for missing class. **The professor does not need for you to document or explain your absences. If you miss five or more classes, you will fail the course.** For each class, I will note who attends and participates. Those who are "on" and present, ready for thoughtful discussion throughout the semester, will receive high participation grades. Accordingly, those who do not, will receive very low participation grades, up to and including "zero." **Bring your textbooks to class and be prepared for discussion.** In addition, see again the two sections above—"Late Policy" and "Tests, In-Class Assignments, and Grammar"—as you cannot make up any missed assignments, including tests, in-class assignments, and grammar.

Grades—(See the Attached Grading Rubric)

10%	Participation
20%	Project 1: Annotation Paper
20%	Project 2: GROUP PROJECT: Annotation Papers and Argumentative Paper
20%	Project 3: Final Argumentative Paper
20%	Self, Peer, Group Assessments; Reading Quizzes; In-Class Assignments; Short Papers
10%	Vocabulary Tests

As you can see, the bulk of your grade is based on your writing. You will have three writing projects, which includes three formal papers. I will use the attached grading rubric in assessing your papers.

For shorter assignments, however, I will use the check-mark system, marking your paper draft, peer-editing sheets, and in-class assignments using a check-mark system: $\sqrt{+}$, $\sqrt{}$, $\sqrt{-}$, and $\sqrt{--}$.

$\sqrt{+}$	= excellent work that is strongly engaged, on-topic, and very well-written
$\sqrt{}$	= satisfactory work that is on-topic and cleanly written
$\sqrt{-}$	= work that shows little engagement, is off-topic, and is hurriedly and poorly written
$\sqrt{--}$	= work that shows little understanding of the topic and is too short

Required Format for All Papers and Assignments

- Paper-clip sheets
- Include page numbers
- Use **12-point Times New Roman font, double-spaced lines, and one-inch margins**
- Use correct MLA (Modern Language Association) format for all quoted material
- Include a Works Cited page for all three Projects

ENGLISH 3001 SCHEDULE OF CLASSES—subject to revision

NOTE: DR = Webster's English Language Desk Reference

WEEK ONE

Tu 1/14/14 Introductions

Th 1/16

- Mark Bauerlein, Chapter 4: "Online Learning and Non-Learning," from *The Dumbest Generation* (handout)

WEEK TWO

Tu 1/21

- Michel Foucault, "Panopticism," in *Discipline and Punish* (read pages 195-217)
- **DUE: Answers to "Panopticism" questions (worth 5% of your total grade)**

Th 1/23

- Continue "Panopticism" discussion
- **VOCABULARY TEST 1 (LESSON 1):** Common Latin Roots, words: "captive" through "repulse"—25 words total (DR pages 170-72)

NOTE: Monday, 1/27/14, is the DEADLINE TO DROP CLASS WITHOUT A GRADE

WEEK THREE

Tu 1/28

- Nicholas Carr, *The Shallows*: Prologue through Chapter Four (pages 1-77)
- **ASSIGN: Project 1: Annotation Paper**

Th 1/30

- Nicholas Carr, *The Shallows*: Chapters Seven (115-48) and Nine (177-97)
- Class discussion on plagiarism
- Class discussion on quoting and documenting
- **VOCABULARY TEST 2:** Common Greek Roots, "epidemic"—"cognition" (DR 172-74)

WEEK FOUR

Tu 2/4

- Susan Bordo, "Hunger as Ideology"

Th 2/6

- Susan Bordo, "Hunger as Ideology" (continued)
- VOCABULARY 3: Other Places, Other Faces AND
- VOCABULARY 4: The Breath of Life (DR 174-78)

WEEK FIVE

Tu 2/11

DUE: Project 1: Annotation Paper

Th 2/13

- **ASSIGN: Project 2: Annotation Papers (Group Project)**
- VOCABULARY 5: The Years of Wonder
- VOCABULARY 6: Man of the World
- VOCABULARY 7: Know Thyself (DR 178-84)

WEEK SIX

Tu 2/18

- John Berger, *Ways of Seeing*

Th 2/20

- In-class work on advertisements: **BRING ADS TO CLASS**
- In-class screening of documentary film: John Berger, *Ways of Seeing*
- VOCABULARY 8: Rulers and Leaders
- VOCABULARY 9: To Life! (DR 184-89)

WEEK SEVEN

Tu 2/25

- Thich Nhat Hanh, *The Miracle of Mindfulness*

Th 2/27

- In-class work with group members to write Project 2 Annotation Papers
- VOCABULARY 10: Speak!
- VOCABULARY 11: Lead on, MacDuff! (DR 189-93)

WEEK EIGHT

Tu 3/4

GROUP CONFERENCES: Each group will meet with me at a scheduled time in my office, 3030 Coleman

Th 3/6

DUE: Project 2: Annotation Papers

WEEK NINE 3/10 - 3/14 Spring Break: Enjoy!

WEEK TEN

Tu 3/18 **ASSIGN: Project 2: Argumentative Paper (Group Project)**

Th 3/20 **OPEN GROUP CONFERENCES**

WEEK ELEVEN

Tu 3/25 Independent Writing: meet group members

Th 3/27 Independent Writing: meet group members

WEEK TWELVE

Tu 4/1 **ASSIGN: Project 3: Argumentative Paper (Individual)**

- Stephen Colbert, *I Am America (And So Can You!)* (pages to be announced)
- Suzanne Collins, *The Hunger Games*

Th 4/3

- Continue discussion of *I Am America* and *The Hunger Games*
- **VOCABULARY TEST: Word Histories:** Lesson 1 (“bootlegger” through “chauvinism” 238-41) **and** Lesson 2 (“aberration” through “prevaricate” 241-43)

WEEK THIRTEEN

Tu 4/8 Independent Writing: meet group members

Th 4/10 **DUE: Project 2: Argumentative Paper DRAFT (Group Project)**

PEER-EDITING: BRING 3 HARD COPIES OF THIS DRAFT TO CLASS

WEEK FOURTEEN

4/15 - 4/17 **GROUP CONFERENCES**

WEEK FIFTEEN

Tu 4/22 **DUE: Project 2: Argumentative Paper FINAL VERSION (Group Project)**

Th 4/24 **Group Presentations**

WEEK SIXTEEN

Tu 4/29 Independent Writing

Th 5/1 **DUE: Project 3: Analytical Paper (Individual Project)**

Name: DR. SUZIE PARK Essay #: Title: SAMPLE GRADING RUBRIC

RUBRIC FOR ESSAYS

“A” Range: Outstanding. Original and creative ideas developed exceptionally well. Essay is flawlessly revised and proofread.

<i>Content:</i>	a persuasive, insightful presentation of your own ideas that analyzes the topic thoroughly
<i>Organization:</i>	clearly stated and specific thesis succeeding paragraphs follow logically from thesis body paragraphs are unified, organized, and coherent topic sentences turn on thesis introduction sets up argument and direction of essay conclusion considers the ramifications of thesis (answers questions, “So what?”)
<i>Evidence:</i>	appropriate number of quotes used as evidence to prove thesis quotations are integrated into the text of the essay (quotes are preceded by an identification of the speaker and a brief explanation of context)
<i>Style:</i>	quotations are followed by a thorough analysis that shows how they are evidence language is clear and concise with few grammatical or stylistic errors; word choice concise and precise strong, lively, and distinctive tone and voice throughout sentence structure fit for complexity of ideas (variety suited to sense; appropriate coordination, subordination, modification, and parallelism) literary present used throughout quotations punctuated and blocked properly

“B” range: Displays sound understanding of the text, some originality, and a sense of the issues involved in interpretation, rather than mere exposition; proofreading needed, mostly finished; may have one or two of the following problems:

<i>Content:</i>	structure and argument are clear, but ideas lack depth and/or detail paper covers topic adequately, but not thoroughly topic needs more analysis
<i>Organization:</i>	thesis is vague, difficult to understand and/or to prove body paragraphs do not follow logically from thesis body paragraphs are not unified, organized, coherent topic sentences are too vague or too general introduction does not set up direction of argument clearly; conclusion merely restates or summarizes thesis
<i>Evidence:</i>	too few quotations used as evidence or quotes do not prove thesis quotations are not integrated (see above) quotations need to be analyzed more thoroughly quotations are not cited properly
<i>Style:</i>	quotations are not blocked/punctuated properly a number of grammatical or stylistic errors (including vague, repetitious, or colloquial word choice; shifting tenses; wordy or convoluted sentences; punctuation problems) tone and voice either too stilted and formal or too casual for a college essay

“C” range: Displays either an uneven performance (serious flaws of comprehension and/or presentation alongside signs of talent) competent exposition without a real attempt at interpretation; further revision needed; essay has not been proofread; may have three of the problems outlined in the “B” range and/or:

<i>Content:</i>	no thesis or discernible argument depends on plot summary, rather than analysis and interpretation inadequate coverage of the topic
<i>Organization:</i>	introduction too vague, dull, confusing; conclusion overly general, repetitious, obvious, weak body paragraphs demonstrate problems with development/organization, which interfere with argument of essay topic sentences turn on plot
<i>Evidence:</i>	few quotations; little actual analysis too many quotations; no actual analysis
<i>Style:</i>	stylistic and grammatical errors interfere with the content of the essay sentences demonstrate problems with sentence boundaries (fragments, comma splices, run-ons) word choice often imprecise inconsistent tone and voice

“D” range: essay is off-topic (does not answer an assigned or approved topic; displays fundamental misunderstanding of the text); major revising needed, reads like a first draft; has three or more of the problems outlined in the “C” range; or **does not fulfill page requirements**.

“F”: no paper submitted; **paper has been plagiarized** (incorporates another author’s ideas or language without acknowledgment; or actually written by someone else).

COMMENTS: